



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

had a wondrous run, extending over one hundred nights.

Strictly speaking, a circus does not come within the line of theatrical notice, but the New York Circus in 14th street has so cleverly produced its last pantomime of "The Miser of Bagdad," that it seems to snatch the theatrical baton at a bound. There is something about all these pleasant old things connected with the pantomime and the ring at which we cannot—no matter how grave we may become with age—help feeling jolly, and which bring back the days when everything was new, and the very jokes of the clown, which originated in the ark, were the very quintessence of humor. We cannot help going to the circus, and earnestly hope that we always will feel the same way, and always laugh at the identical jokes we laughed at as a boy.

The Broadway Theatre is doing the Irish drama, with a new sensation in the shape of that charming actress, Mrs. Bowers, in the role of Kathleen Kavanagh in Falconer's drama of "The Peep O' Day." If anything could reconcile us to the I. D., it would be that fact.

EDITORIAL NOTES.

MADAME ADELAIDE RISTORI's engagement, which closes to-day, has proved a brilliant and unequalled success. In her great character of Marie Antoinette she has created a sensation more profound than in any other role. It is not enough to say that she has created a sensation, for mediocrity in a striking play can do that, but the sensation she created resulted in sobs and tears from the whole house. During our whole experience we have never seen emotion so unrestrained, so uncontrollable. Such a testimony to the genius of an artist is a triumph but rarely awarded, and its attainment repays a long life of labor and study.

Ristori leaves us in the very height of her success; when she could command crowded houses for many weeks to come. To say that we regret her departure is to make but a cold protest, for her absence truly leaves a blank in Art, which we may strive yet strive in vain to fill. We trust that her voyage to the "faithful island" may be a pleasant one. Her success is a foregone conclusion, for she will craze the warm-blooded with enthusiasm.

THE LA GRANGE AND BRIGNOLI opera company have achieved a steady and increasing success, and Pike's beautiful Opera House is becoming every day more popular. La Grange, that peerless artist, made a hit in La Traviata, a character which years ago she delineated so splendidly. We do not compliment her when we say that her performance of to-day exhibits no diminished excellence. She sings as finely and acts with as much force and spirit as when we first saw her. She was always a great artist, and the lapse of time has only added to her laurels.

La Grange is admirably supported, but we must admit that we miss Brignoli, and hope before the company leaves New York that we shall have an opportunity of hearing him in conjunction with La Grange, Orlandini and Susini.

LA DUCHESSE having vouchsafed to the Boston people a glimpse of her charms and delighting every one, purposes to delight overflowing audiences at the Theatre Francaise during the coming week. Flattering

as her success was in Boston, the Duchesse assures us that she is delighted to return among her first admirers whose welcome is always so cordial and enthusiastic. We can assure the Duchess and her friends that the feeling of gladness is mutual—that we were sorry when she left, and are charmed at her return.

OLE BULL is carrying all before him in the West. At Chicago he was serenaded in the presence of an immense concourse of people, and his three concerts there were overflowing testimonials of his continued popularity. All the critics concur in our first expressed opinion, that he is a greater artist now than when he was here last. He left Chicago last week for other cities, and was at Davenport, Iowa, when last heard from. We are pleased to find that Madame Varian Hoffman is winning golden opinions at Ole Bull's concerts, being cordially received and encoored in all she sings.

MISS CLEMENTINA BARNARD, a young English pianist, pupil of Sterndale Bennett and Benedict, performed at the last Sunday Evening Concert with distinguished success. She plays with taste, spirit and delicacy, and possesses a good touch. If she is afforded frequent opportunities of appearing in public she will, in gaining confidence, more fully develop the powers she possesses, and will assuredly become a favorite with the public.

We are compelled to leave out this week several concert notices, in consequence of the crowded state of our columns.

WANTED, A PIANIST.

Charles Dickens was never able to discover what became of all the dead donkeys, and we are now at a loss to know what has become of the live pianists. For the last few days, we have been overwhelmed by inquiries for men to play upon new pianos. We did our best to satisfy the applications. We suggested "Smillies," but the reply was, "He's tied up!" Then we named Werti and Jason, Kauffmann and Patty's son, Bernardi and Toppy; but to each suggestion came the same lugubrious reply, "He's tied up!" "She's tied up!" In despair, we suggested "Lionmeyer," but he was tied up, too, and, besides, he had lost his hat, and could not procure another of the same sort in the city.

The question is, who ties them up, and how? Are they tied up singly, or in parcels? and are they labelled with their own or their proprietor's name? Another question arises. Under such circumstances, what are piano-makers in general to do? Are they to stop their factories and cease making improvements, and thus be prevented rivalling and perhaps excelling the "big Indian" manufacturers? The situation is critical, and advice is difficult. We offer, however, two suggestions which may suit the case; one is, that each piano-maker should immediately become a celebrated pianist. This is not very difficult, if it is made "all right" with the press.

The other suggestion we are rather doubtful about, but we give it, that each piano-maker should forthwith build him a concert hall of his own, somewhere about, to hold 5,000 people, with a strong cage in the rear of the building. Then each maker must import his own celebrated pianist, and tie him up tight, very tight, indeed; after which he can be kept in the cage ready for use. This will probably meet the difficulty, as it will

insure individual action (except as regards the pianists in the cages, but they're foreigners) which is the inalienable right of the American citizen.

If these suggestions do not meet the case, all that can be done is to advertise: "Wanted, a celebrated pianist, who can do as he likes." This should be inserted in foreign papers, as an article of that kind is not to be found here.

NEW BOOKS.

From Messrs. Harper Bros. we have received several important additions, not only to the literature of the day, but to its standard branch.

The first of the latter is "The Huguenots, their Settlements, Churches and Industries in England and Ireland, by Samuel Smiles, author of Self Help; Lives of the Engineers, etc.; with an appendix relating to the Huguenots in America."

The reputation of Mr. Smiles before the world as an author, leads us to expect something from his pen of more than ordinary research and thought, and we are pleased to say that we are not disappointed. Almost anything letting in fresh light upon this singular and persecuted race is a welcome addition to the library, but when it is written in the pleasant vein of the book before us there is that class of historical reading we have so vainly looked for, the scholastic combined with the anecdotal ease, making it the book to lead every class of mind, from the child upward, to devour its contents and seek farther food of the same kind.

Mr. Smiles takes up his subject where it should begin, at the period of the invention of printing, and does not do, as historians are so fond of doing, go back to the flood to premise something that happened yesterday, showing from this point the religious agitation over all the world, and the causes that led to the rise of the Huguenots or French Protestants, or as they were first called "The Gospellers." From this point he carries them through all persecutions, massacres, emigrations and changes, down to the revocation of the edict of Nantes, until at last a review of their history is a review of the history of Europe for the last 400 years. There is something interesting to every nationality in the pages, and especially interesting to Americans, English and Irish.

An addition has been made by the Hon. G. P. Disosway, tracing the emigration to America and what became of those who did emigrate, from the date of the first settlement in Brazil, in 1555. Without this addition the book would hardly be complete for American readers; but now as a whole it should be in the hands of every one seeking information on a chapter in history at once weird and interesting.

Next we have a book from Goldwin Smith, a name familiar to the American ear. It is entitled "Three English Statesmen; a Course of Lectures on the Political History of England," an unfortunate title, we hold, to entice readers, when the word "lectures" is taken into consideration. Without giving us any synopsis, Mr. Smith dashes at once into his subject, taking up John Pym—of whom the least has heretofore been known among the prominent men of his time—and tracing the principal events that led to the Protectorate and the three statesmen he writes of—Pym, Cromwell, and Pitt—and bringing his history rather succinctly down to the death of

the latter. Mr. Goldwin Smith writes instructively, though sometimes prosily, and deducts conclusions that may be Mr. Goldwin Smith's, or may be those of the men of the age of which he writes. Under either conclusion the book is readable, and calculated, in a small space, to render information on the lives and motives of three men who have filled a large space in the world's history.

"The Huguenot Family," by Sarah Tytler, author of "Citoyenne," "Joqueliene," etc. New York: Harper & Brothers, 1868.

"The Huguenot Family" is a novel, and rather a dry one at that; commendable only as seeking to render in fiction that history which can be so much better found in the pages of such a book as that we have already written of.

"Guild Court; a London story," by George Macdonald, is another novel from the same publishers. Mr. MacDonald is not much known in this country, but should be. His book has something of the practical through it and some good sturdy thought, and unlike the majority of novels, is readable, if only on that account.

REVIEW OF MUSIC.

The Belles of the Union. Five characteristic pieces for the piano-forte, composed by Charles Wels, Op. 73. J. Schuberth & Co., 820 Broadway.

No. 1. The Fair of the North.

No. 2. The Fair of the South.

No. 3. The Fair of the East.

No. 4. The Fair of the West.

No. 5. The Fair of the Union.

No. 1 is a Festival March, in B flat, 12-8 time, and is dedicated to Mrs. J. Augustus Page. It commences with a bold *fanfare*, leading into a broad *maestoso* subject, which is well treated and rendered highly effective by augmentation. The second movement, in E flat, is brilliant and melodious, and fully sustains the marked spirit of the first. The *Fanfare* follows, and leads into the first subject, which is worked up to a climax, and ends with a dash. It is a capital march and is not difficult.

No. 2 is a "Galop de Genre" in E flat, dedicated to Mrs. Leonidas P. Williams. The subject is spirited, and is melodious even in its bravura passages. The second subject is very bold and decided in its rhythm, conveying that sense of motion which is the very essence of a Galop. It is an effective Salon piece, and needs a neat and fluent technique to impart to it its intended brilliancy.

No. 3 is a "National Polka," in G major, dedicated to Miss Laura C. C. Ayres. It is a charming little Polka from the beginning to the end. It is sweet in melody, marked in character and has the true polka style. This polka will assuredly become very popular.

No. 4 is a Grand Waltz in B flat, dedicated to Mrs. Fannie B. Arnold. This is a very graceful waltz movement, hardly large enough to be called grand, but sweet and tender in melody, well contrasted with brilliant passages. It has all the elements of a popular salon piece, and will surely find favor not only with the fair of the West, but of North, East and South, also.

No. 5 is a "Festival Polonaise," in A flat, dedicated to Miss Anna Wollenhaupt. Mr. Wels has well sustained the *maestoso* and *pomposo* character of the Polonaise

movement. The first movement has the true beat, and the accent is well marked throughout. The second movement in D flat, is a felicitous carrying out of the thought, and the working up of the coda is full of fire, and is in just keeping with that which precedes it. Mr. Wels has made five very graceful, melodious and pleasing pieces which cannot fail to meet with general acceptance. They are brought out in very beautiful style by Schuberth & Co., who also publish many other compositions by Mr. Carl Wels.

Catechism of Music, by J. C. Lobe, translated by Fanny Raymond Ritter. J. Schuberth & Co., New York.

This is a simple and very excellent Catechism of Music, the work of one of the ablest writers on the subject. Its chief recommendations are its clearness and conciseness, its freedom from pedantry, and the wide range of subjects which it embraces and explains with so much freedom from technical encumbrances. The chief aim of a work such as this, should be extreme conciseness of expression, and a purely progressive system of explanation of the elementary points, in reference to themselves, unencumbered by allusions to their relations with more advanced theoretical topics. To achieve this is not easy, but Lobe's mental training, and his habit of reducing elements to their first principles, have enabled him to divest the subject of all unnecessary surroundings, and to present the bare facts to the intelligence of the student in an unaffected, straightforward manner. The value of such a work is dependent upon the fulfilment of the conditions we have named, and in Lobe's work we find the conditions fulfilled.

The first eighteen chapters are devoted to the consideration of the mere rudimental elements, and it is hardly possible to present them in a more simple and intelligible manner. The form of question and answer is calculated to impress most forcibly upon the memory each successive fact as it appears. The nineteenth and the intermediate chapters up to the twenty-fifth, are occupied by the consideration of the chords, their duplication, omission, progression, resolution, etc., the various cadences, modulation, harmonic figuration, and thorough bass, all of which are treated with consistent clearness, without leaving unsaid anything of real necessity for the pupil to know.

The chapter on the basis of musical ideas is one of great interest, unfolding as it does, in the briefest possible space, a subject but rarely touched upon in works of such limited space. From it the pupil can gain a definite idea of the skeleton of a composition, which the genius of the composer invests with such exquisite outlines and proportions.

The twenty-seventh chapter treats of the four movements of the string quartette, regarded as the fundamental forms of all instrumental compositions. This and the succeeding chapters, which treat of "The Nature of voices, or parts," of "the ordinary forms of composition," "Figuration," "Imitation," the "Fugue," "Canon," "Double-counterpoint," "Pure vocal music," "Pure instrumental music," the "Organ," "Artistic performance," and the "Score," contain a class of information which it is not only desirable for every student to know, but that which every one wishes to know. To most of our first-class amateurs, this class of knowledge is as a sealed book. They know the

names, but the names convey no idea as to form or structure. In this work each class of composition is examined, its individual parts denoted, and its form as a whole defined. It will throw a flood of light upon accomplished, but upon these points, uninformed minds, and will add not a little to the intelligent appreciation of the works of classical authors.

We need hardly remark, that Lobe's catechism is not exhaustive of the subjects upon which it treats, but taking it upon the extent of its design, it is one of the most able and comprehensive works that has come under our notice, and we cordially recommend it for general use.

The translator, Mrs. Fanny Raymond Ritter, has accomplished her task in a faithful and straightforward manner. Her aim seems to have been, to preserve the simple, clear and concise words of her author, and it must be conceded that she has accomplished the task successfully. She uses no superfluous words, but says exactly what should be said, in the tersest and most intelligible manner. Her faithfulness to the text of Lobe, has brought down upon her some carping remarks for retaining certain terms which are discarded by recent writers; but it must be remembered that Mrs. Ritter did not write the work, but was simply the translator, in which capacity she had no right to alter a definition or a fact. She felt the responsibility, and acted in a just and appreciative spirit. She gives to the public all that Lobe wrote, and merits the praise due to one who has done her work faithfully.

MUSICAL ITEMS.

COLOGNE.—Our last Gürzenich-Concert taking place on Beethoven's birthday was exclusively dedicated to works of the immortal composer. Two eminent artists were engaged on the occasion, Mme. Schuman as a pianiste and Stockhausen as a singer. The program included the overture of "Leonore (No. 3.)" the concerto for piano and orchestra in G: *natur*: different "Lieder, the *élegie*" for corus and String-quartette, the "fantasia" for piano, orchestra, solos, and corus, and the "Pastorale" Symphony. The execution with respect to the solos as well as to the ensemble was a capital one.

MEININGEN.—The Chamber Singer of Saxe-Weimar Signor Marchesi was engaged at our last historical Concert, and as usually gave us the opportunity of making the acquaintance with the beautiful gems of the old Italian masters, an air of "Arcangelo del Leuto" (1645) and an air of "Carissimi" (1655), as third number Signor Marchesi gave an air of Mozart, which was vociferously encored. On the following evening there was a Concert at Court when as usually Signor Marchesi filled the programme.

MADRID.—At the Teatro Real, Mdlla. de Maesen has appeared as Margarita in M. Gounod's *Faust* with tolerable success. The mortal remains of Madame Nantier-Didée, whose death has occasioned a feeling of the deepest regret here, were conveyed to their last resting place, the Cemetery de la Patrie on Thursday, the 5th instant. The hearse was followed by more than a hundred carriages, containing all the artistic and literary celebrities of the Spanish capital, as well as distinguished private individuals, anxious to pay a last tribute to the deceased.